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THE VISIT OF THE WISE MEN — Detail from an Ivory Diptych
French, late XIII Cen.
Museum Appropriation, 1922

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A GOTHIC IVORY

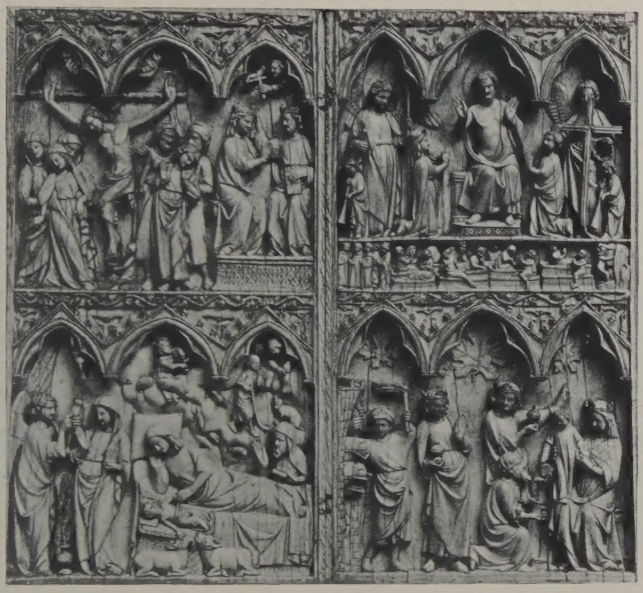
"IN the great century of the Middle Ages, the thirteenth, Gothic sculpture attained its apogee, and the principal cathedrals received or finished their plastic decoration. Thrilled with enthusiasm at having rediscovered the art of carving in the round, sculpture burst into a youthful exuberance and spread itself in statue, statuette and relief over every feasible part of the sacred edifice." This is the summing up in a few words by one of the most recent writers on sculpture of the great artistic revival (Chandler Rathfon Post: "A History of European and American Sculpture," vol. 1, p. 64). He might have gone further and included the superb ivories of the period, in which beauty of material, perfection of technique, and the Gothic spirit found so happy an expression. True it is that the work in stone came first, but in the latter part of the thirteenth century the work in ivory revealed equal power.

The passing of the years has dealt severely with masterpieces in ivory and many treasures have disappeared. A few, scattered throughout well-known museums and private collections, remain to bear witness to the Gothic spirit. The best of these date from the end of the thirteenth and beginning of the fourteenth centuries. To this very limited group belongs a fine ivory diptych recently acquired with the Museum Appropriation. It is of French provenance but the exact location of the atelier in which it was created is unknown. Its vicissitudes of fortune and the identity of the previous owners is not known. It was discovered last year in the Alrid Maudsley Collection in England.

The use of diptychs or two-leaved tablets dates from the classical times. Originally they had a sunken depression on one side to hold wax on which the writing was done with a stylus, the other side was ornamented with carvings. In the early days various woods were used as well as ivory. But in the Gothic period to which our ivory belongs the use as writing-tablets had long since passed and the ivory was carved from a sheer love of beauty into the forms that we treasure.

THE ANNUNCIATION. Detail of an Ivory Diptych. French, late XIII Cen. Museum Appropriation, 1922

The form of the diptych was still popular, for it fitted itself admirably to the religious needs of the day. These called for small portable shrines or altars for use either in the castle, private chapel, or on long journeys. For this purpose no material was better adapted for the necessary sculpture. It was semi-precious, pure and white in color, admitted of the most delicate carvings and could have the details delicately colored. The flat smooth backs,



IVORY DEVOTIONAL DIPTYCH French, late XIII Cen.
Museum Appropriation, 1922

when the shrine was closed, protected to some degree the delicate carving, while a great deal of religious story could be expressed on the inside.

It is interesting also to note that from the middle of the fourth century to the end of the sixteenth, we find carving in ivory paralleling the development of the art of sculpture. As most of the latter has perished, or survived to our day in a battered condition, it is all the more necessary for us to appreciate the ivories which do give us so completely an expression of the art spirit of the times.

The ivory in the Museum possesses a wealth of interest. For the student of iconography the subjects present great charm. In the panel on the left is the Annunciation and Birth of the Christ Child. The sequence of events takes us to the lower half of the right panel where we have the Adoration of the Magi, and the Gothic touch of the servant with his whip leading the mules through the gate. In the upper part of the left panel is the Crucifixion and the Coronation of the Virgin. The upper part of the right panel has the Last Judgment, below which in naïve detail is the Resurrection of the Dead, and the Reception into Heaven and Hell of Mankind.

The student of architecture is interested in the fine Gothic arcading with its trefoiling and leaf-forms within, and especially in the running grape vine design which the artist, as a true exponent of his period, could not deny himself the pleasure of putting in.

In style the diptych compares favorably with the best elsewhere. The most interesting comparison is probably with the Diptych formerly in the Cathedral at Soissons and now a treasure of the Victoria and Albert Museum in London. Here the comparison is of excellence of workmanship and nature of the carving. Other examples worthy of comparison are found in the Museé de Cluny and the Louvre, especially the Arconati-Visconte ivory in the Louvre, or one in the Dutuit collection

in the Petit-Palais in Paris. There are no others of equal merit in public collections in America, so far as the writer can find out, which can compare with it in expression of beauty. This statement covers placques and diptychs only, for America possesses some equally remarkable ivories in the round. —L. E. R.

A DRAWING BY TITIAN

NOTHING is as rare or valuable in the gathering together of works of art as what the French call "flair," which may be expressed as the power to sense the inherent art value of an object irrespective of label or surroundings. This power may be developed by studying art, and especially by associating with objects of superior merit. But some of it is instinctive and highly to be treasured. For the days of "finds" is not yet over and in auction room and dingy shop, in attic and basement, treasures are occasionally unearthed by those who can sense them. A good instance of this is seen in the case of a landscape drawing by Titian which was recently given to the Museum by Mrs. Gustav Radeke. It represents a hunting scene, in a pleasant rolling country. On the left are two old oak trees, drawn with that precision and detail which shows the love of oak trees, evident in so much of Titian's work. In the centre is a roe. On the right, by a young tree, are two hunters, one of whom is on his knees holding a barking dog. In the distance is the wooded slope with a village church. Its size is 15 by 23½ inches. The country is perhaps that on the edge of the great Venetian plain. This district, around the villages of Ceneda and Serravalle, where Titian had a country estate and where his daughter Lavinia lived, was always a favorite one with the painter. The open nature of the district, the grassy slopes, the scattered trees should all be noted.

The drawing is published by Claude Phillips in his monograph on "The Later Work of Titian" (p. 78) and his comment on it (p. 110) reveals how it was found and the high opinion which this able critic holds of the drawing. He says "But, faded though it is, the finest extant drawing of the later period is that here for the first time reproduced by the kind permission of the owner, Professor Legros, who had the great good fortune and good taste to discover it in a London book-shop. There can be no doubt that this ought to be in the Print Room at the British Museum."

The drawing also received the favorable notice of John Paul Richter, the well-known critic, who said of it, "Among the few existing drawings of Titian this picture takes an important place on account of its artistic execution which is exceptionally well done in a picture of this size." He further said "True drawings of the older Masters of the Venetian School and especially of Titian are among the greatest rarities. . . . Characteristic of Titian in this drawing is the plastic well-executed rendering of the uneven, much undulating land. The picture before us has this peculiarity in common with the large landscape drawing of Titian at Chatsworth where a shepherd appears in the foreground. A further mark of a Titian origin is the manner of drawing with broad strokes with a large stylus, the trunks as well as the leaves. From the treatment in drawing one may conclude that this striking drawing belongs to his middle or early period, rather than to his later period." This difference of opinion between two critics of such prominence might be confusing. The balance of evidence however, seems to support the judgment of Claude Phillips in placing it in the later period. The drawing is also well-known to Charles Ricketts, who discusses it as follows: "I would instance a large and beautiful late drawing by the master formerly in the possession of Alphonse Legros, now in America. This has been described and illustrated by Mr. Phillips. I think the racy varied penwork on the large tree-trunk, the sharp-pointed workmanship in the figures, show all the characteristics of Titian's handling and serve to mark the difference between his work and that of his later imitator." ("Titian" by Charles Ricketts, p. 160, sq).

A HUNTING SCENE Drawing by Titian (1477–1576)
Gift of Mrs. Gustav Radeke, 1922

Mr. Ricketts' dating should have considerable weight, as he is a well-known draftsman, a sculptor, a discerning critic, and a connoisseur with rare judgment. With two such critics as Phillips and Ricketts placing the drawing in the later period, the question might be considered as settled.

Authenticated Titian paintings have all been catalogued and studied, and there is no chance that the best of his work can be seen in America. At present there are but few drawings by Titian in this country, so naturally the example in the Museum become of interest at once.

The charm of drawings has not as yet been fully appreciated. Unlike paintings they usually have not been subjected to restoration and repainting, so one sometimes gets closer to the artist. Then, too, this approach is so delightfully personal, for the artist in his drawings has expressed his pleasure in some scene or composition that appealed to him. It is a well-known axiom that a painter's first response to an inspiration in a drawing or sketch has often more of the artist's genius than when it has been worked over too much, and brought in greater harmony with the conventions of painting. Drawings, therefore, at times get us closer to the artist's own perceptions and so have a charm of their own. As such they are preëminently objects in which museums of art should be interested.

In the drawing under discussion, wholly apart from the artist's reaction to the scene before him, we find an excellent illustration of the increasing interest in landscape as a background and for itself alone, an interest which began just before Titian's time, and which grew through the years to the landscape work of the present day.

—L. E. R.

Membership Statistics, 1922

Number of Honorary Members . . .	1
Number of Life Members	49
Number of Governing members . . .	140
Number of Annual Members	529

MAN WITH THE BROKEN NOSE

By Auguste Rodin

THE outstanding figure among French sculptors of the last generation is undoubtedly François Auguste Rodin, and around the man and his work has raged a battle of differing opinion which by no means has stilled since his death. There are some who with Max Nordau find much to dislike in him, while there are many, artists as well as laymen, who pay tribute to his genius. Certainly there have been but few sculptors of recent days who so disregarded accepted canons of art, or who did so much in moulding modern art. To those brought up in the classical tradition Rodin often seems a radical of the radicals, but in justice to him it should be noted that the sources of his inspiration were in the classical. Did he not say? "A visit to the Louvre is for me like an hour of beautiful music, it exalts me; it gives me a desire to work in my turn; it gives me, too, a transitory intoxication which one has to beware of; for work should be quiet and reflective." His life was a struggle for recognition, and now that he has joined the immortals, France recognizes the genius of her son.

Up to 1921 the Rhode Island School of Design owned in its Museum only a few of Rodin's drawings, although these were excellent examples and highly representative. In that year Mrs. Gustav Radeke gave Rodin's bronze bust "The Man with the Broken Nose." This was formerly in the well-known Ionides Collection.

"The Man with the Broken Nose" has always been considered one of Rodin's most interesting works. It was the product of his youthful genius, being made by him when but twenty-four years old. The incidents which led to its creation are detailed by Lawton (Life of Auguste Rodin, p. 25) and are worth repeating, for French sculptors in 1863-64 were not given to such realism as is seen in this bust. "One day, a man belonging to the humblest class of society came to the work-shop of the master-ornamentist to deliver a box. He had seen better days, but had sunk to the position he then occupied through misfortune and drink. "Did you remark what a fine head that fellow had?" exclaimed the employer when the man had gone. Rodin, being busy at his modelling, had not raised his eyes. The question set him thinking. He made inquiries about the owner of the head, whom he ultimately induced to pose. The subject was to his mind. Probably of Italian origin, the man's face resembled types common in ancient Greece and Rome. What the young sculptor sought to do was to reproduce its essential lineaments, without accentuation or deformation, and true to life."

The bust was finished in the spring of 1864, and was sent to the Salon. It was so much at varience with the ideas of the judges that it was rejected. It was accepted for the Salon of 1878, but was badly placed, consequently neither the bust or the sculptor were appreciated. There is a charming story, however, which is told, of its effect on a group of art students, and the way they sought the unknown sculptor, to pay tribute to his genius, and found him busily at work as an assistant to Carrier-Belleuse, on that artist's conventional and popular sculpture. (Art Journal, vol. 56, 1909, p. 71). Later on, when his genius had been recognized, he sent a bronze cast of it to England where it was featured in 1881 in the Grosvenor Gallery. Replicas of this bust were owned by Lord Leighton and W. E. Henley. The latter connoisseur and critic wrote to the sculptor in November, 1881—"The bust is a perpetual reminder of you. It remains eternally beautiful, with a beauty of the 'great art.' " That Ionides should also acquire a replica is a credit to his connoisseurship and catholicity of interest.

Since his name has been mentioned it might add to the interest in the recent acquisition to mention a little more about the collection in which it was once included. Constantine Alexander Ionides of Brighton brought together a large and important group of works of art representative of movements of contemporary and older art,

MAN WITH THE BROKEN NOSE
Bronze by Auguste Rodin (1840-1917)
Gift of Mrs. Gustav Radeke, 1921

and which was distinguished for its variety and very high quality. A considerable part of it, including nearly twelve hundred paintings, drawings, etchings, and engravings was given to the Victoria and Albert Museum in 1901. When this gift was first shown to the public in 1904 it was acknowledged to be of first importance to the Museum. Ionides was a personal friend of Rodin and doubtless bought his example direct for he was one of Rodin's first patrons.

But to return to the bust. Two things are in evidence. First, the realism of the battered, wrinkled face, unkempt beard and broken nose. Its success in direct realism must be admitted by all. But Rodin was trying for something else, namely, to show the character of the man within, or as he said in his own words, "to make his work of the same message for the senses within the domain of art as the Creator's work in the domain of Nature." In some ways the bust may be compared with the Roman bronze statue of a boxer resting, which was found in the ruins of Aurelian's temple on the Quirinal Hill in Rome, and which now is a feature of the Museo del Terme in that city. In both we see an absolute departure from the calm beauty of classical work, and an expression of power. "The Man with the Broken Nose" was early recognized by his friends as one of Rodin's best works, it has continued to gain in importance and now is one of the epoch-making sculptures of the last century in France. With this in mind Henley wrote to Rodin, "You work for the centuries to come; you know what you are doing; you do it well. Yes, how happy you must be."

—L. E. R.

THE MONUMENT OF CHANG TSAI KAI

THE setting up of votive tablets and monuments has always been a feature of religious belief. These may be crude stones without carving, or objects embellished by the sculptor's art. Sometimes they are expressions of filial piety or ancestor worship, while again they express gratitude and devotion to a spiritual power. Some countries have this combination of art and religion even more markedly than others, and among these China is the leader. To this day the family tablets are sacred and treasured. In the earlier days when Chinese art was even more a means for expressing religious belief, it was all the more true. An excellent illustration of a votive tablet of this character is seen in a stone stele, which is one of the group of Chinese sculptures given by Mr. Manton B. Metcalf in 1918.

The monument is of dark gray stone. In the central panel, seated on a tall lotus pedestal is Buddha Sakyamuni in the attitude of expounding the law. To the right and left are four Bodhisattvas standing on lotus buds. Below, on each side of the lotus pedestal are two other Bodhisattvas. On the sides are four of the Buddhist saints, each in a rectangular panel. In the centre above are five musicians, each seated on a lotus throne and playing a different kind of musical instrument. Their flying draperies not only fill up the empty spaces which would otherwise be left, but by their grace and motion they add life to the otherwise for-

mal scheme. This is increased by the motion in two descending angels, sweeping down on each side. In the front panel below the central group is represented the elixir of life in a vase with two priets and four guardian spirits. On the pedestal below, in two small recesses are the seated figures of two of the donors, the man probably being Chang Tsai Kai.

It is a temptation to see in the four outside figures on the front panel the Lokapala or the four guardian kings who are supposed to live on Mount Sumeru, and symbolize the Cardinal Points of the Heavens, North, East, South, and West. Their names are To-wen, Tsing-Chang, Ch'i-Kwo, and Kwang-mu. But we are told that Amoghavajri introduced the worship of this group of deities into China in the 8th century A.D., and, as our monument antedates this period, we may only identify them in part.

From the style of the sculpture one would indentify it as T'ang, and if we have nothing further the monument would still be very interesting. But as is frequently the case with objects of this character, the back and the two sides are carved with inscriptions. These have in part been effaced in the course of years, but enough remains to add much of interest to the sculpture. We read "On the first day of the sixth month, the first year of Ju I (692 A. D.) cycle, Yi Mon, of Great Chou Dynasty, we, Chang Tsai Kai and others of the village Ho, . . . Jeh Li . . . Chin Ching district of the province . . . Hai . . . general peace prevailed in the realm and no signs to the contrary, . . . "The other inscriptions mention other members of the family outside the immediate circle. This list would be tiresome to read in print, but two points are of interest, for on the back we read in part "Goddess; Wu Ching Chung, wife and family, for the long life accorded to their parents, devote themselves to worship and sacrifice." Still further we read, "Goddess: Ho Wen Lung with family, in begging you to ensure peace and safety for his brother Wen Shun's long journey, devotes himself to worship and sacrifice."

VOTIVE STELE OF CHANG TSAI KAI
Chinese, VII Century A. D.
Gift of Manton B. Metcalf, 1918

The formula chosen is the usual one in votive tablets of the kind, but nevertheless, there is in it a deep feeling of love and regard which is missing from our later monuments, and awakens our sympathy with the donors of the tablet. The mention of Wen Shun's journey may mean a trip to a neighboring city or province, or something greater, for in the T'ang Dynasty the Chinese extended widely their knowledge of neighboring peoples through commerce and visitation. But to infer anything from the inscription would be valueless. The gaps in the above inscriptions are caused by abrasions of the stone.

The general spirit which prompted the donors to dedicate the piece is finely expressed in the Wei Dynasty votive tablet in the Metropolitan Museum where we are told that "The Supreme Intelligence is incorporeal, but by means of images it is made manifest to us. The holy teachings are profound, but with the adoption of the three doctrinal systems they are rendered

intelligible to the world. Thus, unless the spiritual truth takes form and is made discernible, how can we hope to comprehend the ways of Buddha?" (Bulletin of the Metropolitan Museum of Art, vol. XIV, April 1919, p. 90.)

The date which was mentioned above, of the "Great Chou Dynasty" is not the first of that name, but the one set up by the usurping Empress Wu Hou in the middle of the T'ang Dynasty in which an attempt was made to revive the glory of the older Chou Dynasty (1122-255 B. C.). Its dates are 684-704, A. D.

In technical execution, the votive tablet in the Museum shows the workmanship of the local sculptor. Yet in its ruder form it well illustrates how wide-spread was the knowledge of form and design during the T'ang Dynasty. It conveys all the dignity of the Buddhist message, and by its direct simplicity, bridges the gap of time for us, and emphasizes the lesson which we Occidentals need to learn, namely, the relation of Art to daily life and to soul expression.

—L. E. R.

The Museum is indebted to Mr. John E. Lodge, Curator of the Chinese and Japanese Department of the Boston Museum of Fine Arts, for the translation of the inscriptions.

EXHIBITIONS FROM JULY 1, 1922, TO JANUARY 1, 1923

July first–October first—Older European Art, including sculpture and paintings from Italy, Flanders and France.

July first–October first—American and European Paintings, including recent loans and accessions.

October tenth–November fifth—Annual Fall Exhibition of Contemporary American Paintings.

November eight – December fourth—Contemporary British Etchings.

November sixteenth–November nineteenth—Town Criers Exhibition of Advertising Designs.

November eight–December nineteenth—Modern American Silks lent by Cheney Brothers of South Manchester, Conn.

December fifth–December thirty-first – Paintings by John Sharman.

December fifth–December thirty-first—Gothic Tapestries.

LIBRARY

The library has received a very important gift of books from Mr. John S. Holbrook, covering many subjects and of great interest. Among the most important in the gift are the following:

Batty, Robert — Scenery of the Rhine, Belgium and Holland. 1826.

Buck, J. H.—Old Plate. 1888.

Camehl, Ada Walker — The Blue China Book. 1916.

——Decoration des Jardins. n. d.

DeWolfe, Elsie — The House in Good Taste. 1913.

Dilley, Arthur Urbane — Oriental Rugs. 1909.

——Dutch School and National Gallery. n. d.

Dyer, Walter A.—The Lure of the Antique. 1910.

Eberlein, H. D.—The Architecture of Colonial America. 1915.

Eberlein, H. D. and Lippincott, H. M.—Colonial Homes of Philadelphia. 1912.

Ewerbeck, François — La Renaissance en Belgique et en Hollande. 4v. 1889.

Forbes, A. Holland—Architectural Gardens of Italy. 3v. 1902.

Fossati, Gaspard—Aya Sofia. 1852.

Fouquier, Marcel—Les grands Chateaux de France. 2v. 1907.

Gay, Eben H.—A Chippendale Romance. n. d.

Goforth, W. Davenport and McAuley, William J.—Old Colonial Architectural Details in and around Philadelphia. 1890.

Gonse, Louis—L'Art Japonais. 2v. 1883.

Hayden, Arthur — Chats on Old Prints. 1906.

Hood, J. and Young, C. J. — American Orders and Societies and their Decorations. 1917.

——Maison de plaisance a Loo. n. d.

Moore, Frank F.—The Common-sense Collector. n. d.

Moore, Thomas—Ferns of Great Britain and Ireland. 2v. 1883.

Nash, Joseph—Mansions of England in the Olden Time. 1912.

Nolhac, Pierre de — François Boucher. 1907.

Northend, Mary E.—Colonial Homes and their Furnishings. 1912.

Pennell, E. R. and J. — Life of James McNeill Whistler. 5th edit. 1901.

Peyre, Marie-Joseph—Oeuvres d'Architecture. 1765.

Raemaekers, Louis—Kultur in Cartoons. 1917.

Raemaekers, Louis — Raemaeker's Cartoons. 1917.

Robie, Virginia—Historic Styles in Furniture. 1910.

Roe, Fred—Old Oak Furniture. 1907.

Roeper, Adalbert — Geschmiedete Gitter des XVI-XVIII Jahrhunderts aus Süddentschland. n. d.

Roussel, Jules—Statuaire et Sculpture Decorative.

Shackleton, Robert and Elizabeth — The Quest of the Colonial. 1908.

Schuelt, F. L. — Recueil d'Architecture. 1821.

Sowerby, John E.—Grasses of Great Britain. n. d.

Tyndall, Walter — Below the Cataract. 1907.

Ungewitter, G. G. — Gotische Stadt und Landhäuser.

Wise, Herbert C. and Beidleman, H. F.— Colonial Architecture for those about to build. 1918. —M. S. P.

ACCESSIONS AND GIFTS

JULY 1, 1922, TO DECEMBER 15, 1922

Beadwork

Saddle bag, American Indian, Moqui tribe, 19th century. Gift of Dr. G. Alder Blumer.

Bookplates

Twenty-six bookplates by Robert C. Dobson. Gift of Mrs. Robert C. Dobson.

Ceramics

Wedgwood pudding mould, English, early 19th century. Gift of Mrs. Georgie Elms.

Teapot, Staffordshire "spongeware," early 19th century; terra-cotta monkey and mask, Mexican, Aztec. Gift of Mr. Frederick E. Miller.

Neck-amphora, black-figured, Greek, 6th century B. C.; oenochoe, Greek, about 500 B. C.; kylix black-figured, Greek, 6th century, B. C.; lekythos, black-figured, Greek, 6th century, B. C.; calyx-crater, red-figured, Italo-Greek, 440-420, B. C. Gift of Mrs. Gustav Radeke.

Talavera wall tile, Spanish, 1543. Gift of Prof. E. L. Ashley.

Drawings

Four pencil drawings, attributed to Salvator Rosa. Gift of Mr. Benjamin Brandt.

Five studies in pen and ink, attributed to Polidoro da Caravaggio. Museum Appropriation.

Sketch in colored crayons, by Frank Brangwyn; pen and wash drawing by Honoré Daumier. Gift of Mrs. Gustav Radeke.

Furniture

Side chair, Carver type, American, 1650-1700. Gift in memory of Nancy Congdon Brown by her four granddaughters.

Glass

Nailsea bottle, English, 19th century. Anonymous gift.

Ivory

Diptych, French, late 13th or early 14th century. Museum Appropriation.

Jewelry

Garnet brooch and necklace, American, early 19th century; gold ear-rings, pair, East Indian, 19th century. Gift of estate of Mrs. Cora E. Congdon.

Gold finger ring, Alexandrian Greek, 2nd century, B.C. Gift of Ostby and Barton Co. in memoriam of Englehardt C. Ostby.

Gold ear-rings, pair, and gold finger ring, Etruscan, 6th century, B. C. Gift of Mrs. Gustav Radeke.

Lace

Three pieces of lace, Old Mechlin, Argentan and Burano, gift of Prof. E. L. Ashley.

One piece of Venetian needlepoint, lace 17th century, Museum Appropriation.

Metalwork

Bronze ram's head, probably boss from votive shield, Etruscan, 6th century, B. C. Gift of Mrs. Gustav Radeke.

Chalice, silver and copper gilt, Italian, early 16th century. Gift of Mr. Edward P. Warren.

Models

Group models of Execution of Mary Queen of Scots and of Arrest of Guy Fawkes, English, about 1690. Gift of Mr. Stephen O. Metcalf.

Paintings

Copy of Egyptian wall relief: Head of King from Karnak, by Rebecca S. Smith. Anonymous gift.

Kakemono, *Lha-Mo and Attendant Divinities*, Tibetan. Gift of Mr. Theodore Francis Green.

Portrait of George Washington, by Gilbert Stuart. Acquired by public subscription.

Prints

Twenty-one mezzotints after drawings by Claude Lorrain and a mezzotint portrait of Claude Lorrain by W. Ward after J. Jackson, English, 1825. Gift of Mr. Benjamin Brandt.

Etching, *The Bather*, by Anders Zorn. Gift of Mr. G. Pierce Metcalf.

Sculpture

Limestone group, *St. Anne, the Virgin and Child*, Flemish, 15th century. Gift of Mr. G. P. Demotte.

Statuette of Eros, terra-cotta, Greek, 3rd century, B. C. Museum Appropriation.

Tanagra figurine, Greek, 3rd century, B. C.; archaiac head, Graeco-Roman; portait head, Roman, Julio-Claudian Period. Gift of Mrs. Gustav Radeke.

Silver

Caster made by William Simpkins, Boston, 1704-1780. Museum Appropriation.

Porringer made by Jonathan Otis, Newport and Middletown, Conn., 1723-1791. Museum Appropriation.

Textiles

Tapestry fragment, French, early 16th century. Gift of Mrs. Jesse H. Metcalf.

Cotton fabric, Dutch East Indies, 1840-1850; two pieces of Spanish brocade, 17th century; one piece of French brocade, 17th century; one piece of Spanish silk damask, 17th century; one piece of Spanish brocatelle from Toledo, 17th century; one piece of Italian brocatelle, 17th century. Museum Appropriation.

Toys

Four-poster bed and two dolls, American, early 19th century. Gift of Mr. Frank A. Waterman.

Weapons

Axe-head, polished stone, American Indian. Gift of Mrs. F. D. Reed.

STATISTICS

FOR THE YEAR JULY, 1921, TO JULY, 1922

Age of Institution, forty-five years

School

Total Registration	1862
Day Classes	589
Evening Classes	799
Saturday Classes	335
Vocational Classes	125
Rehabilitation Classes	304
Summer Rehabilitation Class	159
States Represented	11
Number of Teachers	87
Diplomas	45
Certificates	31

Museum

Total Attendance	78946
Attendance from Public Schools with Guidance	1758
Number of Additions	427
Special Exhibitions held	19

Library

Volumes Added	469
Post Cards Added	30
Lantern Slides Added	188
Reproductions Added	115
Volumes Circulated	4300
Reproductions Circulated	9020
Periodicals Circulated	540

The Bulletin of the
Rhode Island School of Design
Providence

All communications should be addressed to the General Editor, Mr. L. Earle Rowe

OFFICERS

Mrs. Gustav Radeke . . President
Theodore Francis Green . . Vice-President
G. Alder Blumer, M. D. . . Secretary
Stephen O. Metcalf . . Treasurer

L. Earle Rowe . . Director

TRUSTEES

Term expiring 1927
William L. Hodgman, Sydney R. Burleigh
Term expiring 1926
William T. Aldrich, Henry D. Sharpe
Term expiring 1925
Mrs. Gustav Radeke, Jesse H. Metcalf
Term expiring 1924
Howard L. Clark, Theodore Francis Green
Term expiring 1923
Miss Lida Shaw King, G. Alder Blumer, M. D.
Term expiring 1922
Howard Hoppin, Harald W. Ostby

EX-OFFICIO

His Excellency Governor William S. Flynn
His Honor Mayor Joseph H. Gainer
Commissioner of Public Schools, Walter E. Ranger
The Superintendent of Providence Schools, Isaac O. Winslow
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Professor John Francis Greene, of Brown University
E. Charles Francis, of State Board of Education
Judge Frederick Rueckert, of State Board of Education
Librarian of Providence Public Library, William E. Foster

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time $100.00
Annual Governing Members, who pay annual dues of $10.00
Annual Members, who pay annual dues of $3.00

ADMISSIONS

Hours of Opening.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,000 volumes, 16,747 mounted photographs and reproductions, 3,734 lantern slides, and about 3,510 postcards. During the months of June, July and August the library is closed.